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ABSTRACT

This monograph is the outgrowth of a conference that explored research concerns related to multi-cultural and cross-cultural contexts in art education. In the monograph, presentations are organized into three sections. Section 1 deals with basic research methods and methodologies, and introduces new methodological perspectives for consideration. Section 2 discusses qualitative methods of research and how to conduct such research in multicultural and cross-cultural settings. Section 3 deals with authentic research issues of assessment and how this determines what is appropriate in multi-cultural and cross-cultural contexts. The final section relates everything to a panel discussion that finalized a series of events which preceded the conference opening (January 6, 2000). Chapter titles include: (1) "Finding Common Ground for Research Methods and Methodologies from an Artistic Perspective" (Sharon D. La Pierre); (2) "Before Choosing a Research Method" (Peter Smith); (3) "An Ecological Approach to Art Education Research for Diverse Populations" (Bernard Young); (4) "Nutrition, Flavor and Aesthetic Appeal: The Process of Preparing and Publishing Research Data" (Elizabeth J. Garber); (5) "The Art of Culture Crossing" (Mary Stokrocki); (6) "Appalachia: A Narrative Study of Preserving a Subculture" (Tom Barone); (7) "Ethnographic Discoveries from an Intergenerational Visual Arts Program in New York City's Harlem" (Angela M. La Porte); (8) "Assessment Methods for Students from Diverse Populations" (Theresa Marche; Enid Zimmerman); and (9) "Panel Discussion on International Research Issues and Concerns: Format and Problem Scenarios" (Sharon D. La Pierre; Kit Grauer). (BT)

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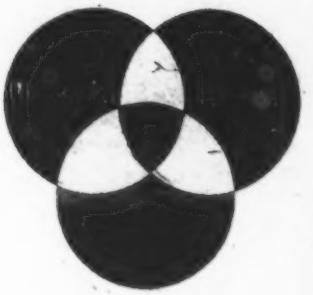

Editors
**Sharon D. La Pierre**
**Mary Stokrocki**
**Enid Zimmerman**

One Monograph Representing
Papers in a Seminar Series of
Conference Presentations

# Research Methods and Methodologies for Multicultural and Cross-Cultural Issues in Art Education

A Conference at Arizona State University, Tempe, Arizona, 2000

**Crossing Cultural, Artistic and Cyber Borders: Issues and Examples in Art Education**

**Sponsored by the United States Society for Education Through Art (USSEA)**

**and the Arizona Art Education Association (AAEA)**

**Officially Endorsed by the International Society for Education Through Art (InSEA)**

**and the Seminar for Research in Art Education (SRAE)**

**All Affiliates of the National Art Education Association (NAEA), Reston, Virginia**

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## Foreword

**Sharon D. La Pierre**

Boulder, Colorado

President-Elect (1999-2001)
USSEA

This publication evolved from a proposed *Seminar Series for Research in Multicultural and Cross-Cultural Issues* as a special addition to the conference, **Crossing Cultural, Artistic and Cyber Borders: Issues and Examples in Art Education**, held in Tempe, Arizona in 2000. Conducting research requires knowledge as to how to go about doing it. Research methods and methodologies, especially for art education, have already been addressed by La Pierre and Zimmerman (1997), but issues of multicultural and cross-cultural concerns still need to be examined. The series of presentations which resulted in this monograph propose to do just that, explore the research concerns related to multicultural and cross-cultural contexts.

Each section of this monograph represents specific needs and concerns related to research issues. **Section I** deals with basic research methods and methodologies and introduces new methodological perspectives for consideration. **Section II** discusses qualitative methods of research and how to conduct such research in multicultural and cross-cultural settings. **Section III** deals with authentic research issues of assessment and how this determines what is appropriate in multicultural and cross-cultural contexts. **Section IV** ties all the other chapters together with a panel discussion that finalized a series of events which took place on the day before the opening of the conference (January 6, 2000). The panel process developed by **Dr. Sharon D. La Pierre** is an attempt to broaden participation and issues surrounding international research projects. Finally, a discussion group was held with graduate students from several universities to ask questions and explore all of the above issues in depth after attending the Seminar Series. **Dr. Gretchen Boyer**, Northern Arizona University, and **Dr. Elizabeth Garber**, University of Arizona, were the co-leaders of this event. Because this was a discussion group, it was not included as a section. It was meant to involve graduate students in an intense inquiry environment for the purpose of understanding research initiatives.

I invited **Dr. Mary Stokrocki** and **Dr. Enid Zimmerman** to join me in editing this monograph for the benefit of all conference participants. Since the three of us have traveled extensively and crossed many borders during our careers as art educators and researchers, we wanted to use this knowledge to engage in a dialogue with others about effective research skills related to multicultural and global contexts.

I want to thank **CRIZMAC** for their advertisement on the back cover and the Arizona Arts Education Research Institute (**AAERI**) for helping to fund the printing of the cover, and United States Society for Education Through Art (**USSEA**), Arizona Art Education Association (**AAEA**),International Society for Education Through Art (**InSEA**), and the Seminar for Research in Art Education (**SRAE**), that served as sponsors and endorsers to make this event a success.

I specifically want to thank **Dr. Teresa Unseld**, current USSEA President, from the University of Kentucky. Without her support of this project this monograph would not have been printed. Please refer to the back cover for addresses and listing of current USSEA officers.

This publication is to be listed in ERIC data base for future reference.

## Reference

La Pierre, S. D., & Zimmerman, E. (Eds.). (1997). *Research methods and methodologies for art education.* Reston, VA: National Art Education Association.

## Introduction

**Mary Stokrocki**

Professor

Arizona State University

Conference Co-Chair

Art educators have a long legacy of crossing cultural borders, but we are now in the process of exploring the different meanings of culture in relation to these border crossings. Galbaith (1992) asked art educators to examine the "culture of teacher education." She found that ideas about art, culture and instruction might conflict with those of local communities.She concluded that multicultural education consists of multiple and evolving languages amid various realities. In order to cross boundaries, she proposed that we reflect on our well-remembered events and that teacher educators and novices work, cooperatively and critically, to review their ideas and practices.

Garber (1995) used the term "border crossings" in her article, Teaching Art in the Context of Culture: A Study in the Borderlands. She pointed out the importance of teaching for cultural diversity in art. She calls for "border studies" and argues that we must immerse ourselves in a culture to fully understand the varieties and subleties of that culture which may be reflected in its artwork.

After reading Garber's article, I realized that since 1990 I have been literally crossing cultural borders: from the Navajo Reservation in the United States, to Turkey, Croatia, Brazil, Australia, and Japan. Each time that I crossed into another place, I found that I questioned my own ideas as well. When international colleagues came to the United States, for example, from Turkey, their cultural reactions intrigued me.

We also cross borders daily through our cyber and artistic connections. Our developments in the last few years have brought us as educators to new borderlands. Thus schooling can be understood as a cultural borderland, a site for pedagogical struggle to unmask the borders of power and privilege. The borderlands, on the other hand, are "sites for experiment, creativity, and possibility" (Giroux, 1992, p. 209). Therefore, we decided to focus on crossing borders for the theme of this conference.

### USSEA's Mission

Founded in 1977 as an affiliate of the International Society for Education Through Art (InSEA) and the National Art Education Association (NAEA), the United States Society for Education Through Art (USSEA) tries to hold biannual conferences. Our last USSEA Regional Conference was in Asheville, North Carolina in 1994. USSEA's mission is to promote greater understanding and respect for learners from all ethnic, minority, and sociocultural backgrounds. USSEA represents persons involved in curriculum development, teaching, and research related to art education and cultural differences. This organization provides a network to encourage research about multicultural and cross-cultural concerns in art education with scholars and educators in the nation and the world.

### Conference Rationale

Since the Arizona Art Education Association (AAEA) never had a conference theme that addressed international concerns, I invited them to sponsor a joint conference with USSEA entitled **Crossing Cultural, Artistic and Cyber Borders**. This conference took place at Arizona State University from Friday, January 7 to Saturday, January 8, 2000. The Research Series proposed by **Dr. Sharon D. La Pierre** was held on January 6, 2000. In America, especially in Arizona, art teachers are asked to instruct about new cross-cultural, artistic, and cyber forms and issues for which they are often ill-prepared. Few have had courses in these areas and they are seeking more information and resources. The conference sought to address these needs.

## Why Arizona?

Since Arizona lies on the border of Mexico, art teachers have been struggling to understand migrant students and to find alternative ways of teaching them. Art educators also began to collaborate on research projects with many Native American Peoples. With our growing international programs and students, faculty members in Arizona have extended their research to include diverse populations such as the Navajo, Yaqui, Chicano, African-American, and peoples in different countries such as Canada, Croatia, Turkey, and Brazil.

Since Arizona is a rapidly developing state, of some 2.8 million inhabitants in Maricopa County alone, collaboratives with intermedia and multicultural artists are highlighted at the conference. The Arizona Alliance for Art sponsored its conference simultaneously and several sessions are cross listed with the USSEA/AAEA Conference.

Arizona is a leader in computer technology (Intel and Motorola) and research (Arizona State University's Institute of the Arts, the Hispanic Resource Center, and the College of Extended Education), therefore, at the conference we showcased efforts in distance learning and other electronic forms of education.

## Conference Keynote Speakers

**Dr. Ana Mae Barbosa** is Professor of Art Education at the University of Sao Paulo, Brazil, Coordinator of the Nucleus of Promotion of Art in Education of the University of Sao Paulo and Vice President and Past President of the International Society for Education Through Art (InSEA). Professor Barbosa's art education inquiry emphasizes the history of art and its social and political influences, post-colonial issues, and iconology. The title of her address was *Crossing High and Low Cultural Boundaries: The Labyrinth of Fashion.*

**Alfred Quiroz**, Professor of Drawing and Painting at the University of Arizona, spoke about his collaborative on murals with the Casa De La Cultural Oazaquenia and a group of Oaxacan children in a presentation entitled, *Once Across, Then What?.*

## Conference Liaisons

The conference Co-Chair, **Dr. Mary Stokrocki**, is Past President of the United States Society for Education Through Art (USSEA) and Past Executive Director of USSEA. She gained InSEA's support for this USSEA/AAEA Conference as an InSEA World Councilor. Conference Co-Chair, **Karen Hiller**, is President of the Arizona Art Education Association and an art teacher at Kyrene Akimel Al Middle School in Phoenix, Arizona.

**Conference Questions**

- *What does the phrase crossing borders imply?*
- *What cultural, artistic, and/or cyber research, curricula, or technology can be offered to promote border crossings?*

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Garber, E. (1995). Teaching art in the context of culture: A study in the borderlands. *Studies in Art Education, 36* (4), 218-232.

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# Section I

The chapters in this section focus on basic research methods and how these methods or methodologies may specifically affect multicultural and cross-cultural issues related to art education. In addition, new methodological perspectives for consideration are introduced and various aspects of preparing research data for publication by exploring ways of disseminating findings and possible publication alternatives.

CHAPTER 1

# Finding Common Ground for Research Methods and Methodologies From An Artistic Perspective

Sharon D. La Pierre

Boulder, Colorado

## The Research Process

Can the field of art education differentiate processes that address multicultural and cross-cultural research without endorsing arbitrary, relative, and subjective methods? Culture, the defined context of a research setting and population, plays a major role in determining validity and reliability of a study. Observations cannot be interpreted appropriately if the deep structure of a setting and individuals' characteristics are not understood.

In Chapter II of this publication (pp. 20-22), Mary Stokrocki discusses eight levels of awareness that need to be addressed when conducting qualitative cross-cultural research: becoming hyper aware, understanding stereotypes, avoiding cultural taboos, comparing abuses, reflective distancing, elucidating and deconstructing, collating opposing pieces, and heightening realities.These categories allow a researcher to be more cognizant of research processes by grounding research descriptions and observations. False suppositions can be created from ignorance and/or lack of understanding of the purpose of research; one does not conduct research studies to validate a particular personal perspective.

The purpose of educational research is to understand, explain, or improve a situation through practical application of principles governing observation processes. Common standards or procedures can help eliminate bias and misconceptions, but not necessarily personal perspectives, by conducting and reporting research with care. One can make inferences through finding patterns that emerge from a study and enhance better comprehension of the topic being studied. Through the research process an investigator can discover, uncover, and disclose. Research methods are nothing more than tools to achieve these ends (La Pierre & Diket, 1995).

In this chapter, I will briefly address two issues that imply the need for common research practices in art education and thus create common ground for a global perspective: (1) art education's direct connection to the particular research method being used (or domain specific knowledge and research method); and (2) how this approach to research can transfer to concerns and needs of multicultural and cross-cultural issues. I also will present a possible research method for consideration, the "Interpretive Research Method Based on Critiquing."

## Domain Specific Knowledge and Research Methods

NOTE: Due to the limited space in this monograph, my discussion on the topic of *Domain Specific Knowledge and Research Methods* will be brief. Please refer to references for more detailed analysis (La Pierre, 1997, 1992, 1988; La Pierre & Diket, 1995).

Research methods cannot be separated from the content being studied in respect to validity issues. A basic understanding of art must precede the research methods in order to correctly observe what is taking place. This is contrary to traditional research methods, because traditional research methods attempt to limit bias, interpretation, and involvement of the researcher or investigator. However, in recent years qualitative research methods have attempted to address the relationship of the researcher to the participants being studied (Goetz & LeCompte, 1984). But, in many instances the process is still a rendition of scientific method making an attempt to standardize procedure and observation for reliability purposes. According to Eisner (1985, p. 185): "Research in the social sciences attempts to move from the particular to the general, and is interested in particulars only insofar as they represent the general...Artistic approaches to research try to locate the general in the particular."

Research conducted in the arts requires the investigator to understand the unique characteristics that comprise artistic expression. Why is this important? Because in no other domain is the individual so valued as the maker of vital cultural and personal artifacts. The nature of the arts is consumed with imagery that cannot be experienced or seen by the viewer unless objectified in concrete form. However, the process of creating plays a major role in the production of such objectification because it is the visually expressed knowledge of an intelligent, thoughtful act, reflecting personal innovation, creativity, and uniqueness.

In the arts the creator struggles passionately or emotionally with the perfection of the craft as, an individual, mastering specific concepts (principles, portrayals, or images), techniques, and thinking processes that lead to better performance. This mastery of such action is often done in solitude and based on individual expressiveness as a key ingredient or constant

factor. The nature of the thinking process or intelligent thought that perfects and drives this constistency is often based on personal validation or egocentric expressiveness (La Pierre, 1988; 1992). To research such activity requires far more than standardized practices found in sciencific procedures. It requires knowledge of artistic interpretive methods based on artistic principles (whether they be musical, visual, or kinesthetic); the individual's progressive patterns in relationship to the expression of these principles; the expansive nature of the thought process involved in learning; and of the goal, end-result, or mastery level (product). Otherwise, what the investigator observes on a superficial or momentary level may not reflect an accurate finding.

Artistic forms of knowledge relies on interpretive information of a idiosyncratic nature, where prediction is judged on merit, form, and content and extrapolated from the individual's learning data. There are always exceptions to the rules governing such behaviors. Many inconclusive (open-ended) answers and ways of expressing a singular concept exist. Therefore, research methodology needs to be shifting in nature---expansive, impressionistic, mosaic-like (meaning diverse), manipulative or flexible, and visionary in order to capture the true results and meanings of the variegated activities being studied and analyzed. For the purpose of creating, artistic thinking plays with ideas (images) in an attempt to solve intrinsic (self-imposed) or extrinsic (externally-imposed) problems. The creation and the creator are not separate, and the inquiry process must reflect this unique synergy (see Bayles & Orland, 1993). The point is, how can research methods be re-defined to reflect these concerns?

Why not use scientific research methods? First of all, what defines scientific research methods? Put very simply, it implies a system of examination that is consistant or uniform in practice for the purpose of maintaining objectivity and control of unwanted variables. This approach gives findings more accurate generalizability (external validity) from the sample group to the overall population. The data are collected in a linear fashion to insure that procedures are free from bias and subjectivity. If random selection of the sample cannot be used to enhance generalizability, then larger sample sizes and more rigid design controls are used to increase accuracy of results. The assumption being made is that the research design must control contaminating factors that could affect the outcome of the investigation. Let us explore why this kind of research approach might not be appropriate for the arts.

Artistic forms of knowledge rely on interpretive information where prediction is judged and extrapolated from the data. It is a more expansive type of procedure because the makeup of the arts is shifting and fluid in nature, leaving open-ended results. The end-result or product constitutes the reliability factor because the product can be reproduced again and again as representative of a mastered expressive thinking process. But, the process is repeated with a new twist in many instances, making the end-result or creation a new version---never quite the same as the first rendition. In fact, in the arts this is known as a "variation on a theme." Thus, the processes of scientific research methods are impossible to use as a validating force, because the methods to observe may not take into account this variegated process, the progress of mastery through repetition and practice, and the personal statement made in the end-result or idiosyncratic behavior of the creator. All of these factors create a situation that is not uniform or seemingly consistent. And, if a whole process appears not to be consistent then how can a circumscribed research method (whether it be quantitative or qualitative) throw light on such actions? The traditional methods of research are taking a dominant role in a situation that they are not able to clarify fully. Perhaps the examining structures need to come from within the art field, itself, where an understanding of the relationship between method, technique, emotion, creator, and viewer has its roots.

This is not to say that scientific research methods have not contributed a better understanding of the arts, but it is to point out that the processes being studied cannot be separate from a reseacher's understanding, knowledge, and feeling for a field that is so imbued with expressive action. This force of passion cannot be minimalized and pressed into an objective mold when its very nature is subjective, internalized imagery.

## Multicultural and Cross-Cultural Research Method Issues

Many arguments that have been used in the foregoing section apply directly to use of multicultural and cross-cultural research methods, because the influence of society on an

**A. Descriptive Narrations and Statements**

The purpose of description is to differentiate observed features and characteristics (#1) from observed impressions (#2).

**1.** Direct Observations...What? How? When? Where?...actual accounts;

**2.** Descriptive Impressions...*impressions that are described, but not interpreted.*

**B. Elucidation and Meaning**

The purpose of this kind of questioning is to lead to an in-depth discussion for interpretation and critical analysis of values and qualities. *Comparative questions lead to statements that lead to interpretation, and in the end to critical judgements.*

**1.** Comparative Questioning:
**Example:** What is the particular activity setting?...the context. How does this activity setting compare to other settings of the same nature? (This kind of comparison can draw on the personal expertise of the critic/researcher and a search of the literature.),

**2.** Definitions of terms (by criteria) to focus and limit discussion:
**Example:** An activity setting constitutes an environment where an individual(s) engages in the learning process such as: a teacher-student session (classroom) or the manufacturing of a product session (either creating or practicing).

**C. Findings**

**1.** Explanations for illumination.
**2.** Discoveries (unfoldment of data).
**3.** Open-ended patterns of development.

**Table 1**
Interpretive Inquiry Method
Based on Critiquing: The Process

individual plays a significant role in the development of creativity and the act of expressing (affects validity). A child is not only molded by personal experiences, including gender, but by collective cultural influences, by socio-economic conditions that affect development of artistic voice and vision, as well as by specific directions enforced by educational actions, or lack of educational training, and political circumstances that dominate the learning process in general. There is no doubt that the influence of education, as a cultural act, directly affects an individual's artistically expressive outcomes. Therefore, a researcher must be aware of the "potential" verses the reflected levels of performance and the "perceived" as well as the "actual" situational conditions within a study.

In order to take these issues into consideration, let us consider a critique method of research as a possible alternative to scientific method. I call it the "Interpretive Inquiry Method Based on Critiquing." Its foundation comes from the arts as an evaluative method, but it is here regarded as a research method that can be used in diverse cultural settings. Although I developed this technique several years ago (La Pierre, 1995) and in 1998 it was used at Iowa State University by Dennis Dake's students, this concept also has been explored by others (Geahigan, 1998a, 1998b). The following is a detailed description of the process. (Table 1 briefly outlines this process.)

## Interpretive Inquiry Method Based on Critiquing: The Process

The process of criticism involves an observation method to determine questions that lead to disclosures for the purpose of understanding relationships through a comparative questioning method. These differentiations are observed in an activity setting made up of one or more individuals. An activity setting constitutes an environment where an individual is engaged in learning process such as: (1) a teacher-student session (classroom or private lesson), or (2) the manufacturing of a product session (either creating or practicing). These categories represent various levels of learning.

Eisner (1985) explores extensively the concept of criticism as a valuable and revolutionary method of educational inquiry. He describes criticism as "an empirical method. The adequacy of criticism is tested on the work itself. If what the critic describes cannot be seen in the work, his criticism fails to perform its function. In short, what he points out must be capable of being seen (p. 84)." This should be considered a form of face validity where the investigation "appears to cover relevant content" (Borg & Gall, 1983).

Eisner's method of criticism requires poetic vehicles of metaphor, simile, and suggestion to describe, interpret, and appraise what is being observed. The ability of the critic to use expressive language as a method of painting, rendering, or disclosing the illumination is very important to Eisner's method.

What if someone has the sensibilities to differentiate what is being observed, but may be less apt to articulate it in a discursive manner? Perhaps a method of comparative questions can allow an alternative form of criticism for research purposes to emerge. Although this method needs further study, it is set forth here for consideration.

**Descriptive Narrations and Statements.** This first step in the research process is a factual portrayal made up of rich, in-depth depictive information and statements about the properties that constitute the activity, setting and environment, or individuals. These data are verifiable through direct observation with no embellished commentaries. For example, what are the conditions of the observation? What is the method of conveyance (communication) that underscores the impressions made on the critic? Are they visual or verbal? What are features or characteristics of the conditions or individuals being studied? Are there distinctive peculiarities in regard to the situation? *What*, *how*, *when*, and *where* represent types of information gathered in this section, and not unlike most other types of descriptive research.

What makes this method different from other forms of descriptive research is that the data attended to are representative of the critical researcher's involvement in processing the unfoldment of the story being observed. The expertise of the researcher is important and significant and requires training in methods of "extrapolated observation." Extrapolated observation is the ability to "feel" the observation as a multidimensional concept which translates the emotional awareness (impressions) into meaning for the purpose of clarification and understanding. According to Eisner (1985, p.81), the critic must develop "very refined sensibilities, that is, he [or she] must be able to see the elements that constitute a whole and their interplay. Second, he [or she] must be capable of rendering his [or her] perceptions into a language that makes it possible for others less perceptive...to see qualities and aspects of the work that...[he or she] would otherwise overlook." The mastery of such descriptive ability as a critical researcher focuses upon "qualities within and about conditions beyond" (Clark & Zimmerman, 1988, p. 88).

Not all observed data is of equal importance and may not be reported. On the other hand, something that appears to be minor may turn out to be significant when combined with another gathered piece of information. This is what is meant by multidimensional and may only be sensed initially by the critic, but may come together at another point in the research process (e.g. the formulation of comparative questions for instance) where an impression or imprint made on the critic may clarify the appearance of something being observed. Therefore, impressions made on the critic may be described in detail in this section as well. These impressions should be described as an observation without embellishment. They should be labelled as "descriptive impressions." The critic's descriptive impressions, as well as the more factually observed descriptions, can be used to formulate the elucidations and meanings as described in the next section.

Data can be gathered through the use of triangulation. This qualitative method analyzes several sources of information in the process of describing and collecting data (Goetz & LeCompte, 1984; Stokrocki, 1997, p.38). For example, descriptive narrations and

statements taken from (1) the critic's descriptive impressions or (2) factually observed descriptions may be two sources, and interviews or conversations may be another source, and so on. Narration of the observation can be in a verbal form, similar to an experience in progress, where an audio tape recorder is used. Note taking might also be employed, but the critic/researcher needs to have an immediate way of perserving observations for evaluation.

**Elucidation and Meaning.** This next step in the inquiry process requires the formulation of conceptual patterns so that specific values or qualities can be characterized. This is accomplished through the use of a comparative questioning method. The comparing of these questions to corresponding questions and answers, helps to uncover patterns. The comparisons create metaphorical images where parallels may be drawn for interpretive purposes. Judgement as to kinds of meanings is based on and influenced by the manner in which the observations were made and by the comparisons extrapolated from these observations. According to Weitz (cited in MacGregor, 1988, p. 48), "The critic's explanations often involve interpretation. Interpretations function as hypotheses about what is important."

In order to increase the adequacy of the questioning process, definition of terms by criteria is needed to identify what is most important to be interpreted. There may be different and varied answers to each question, making this whole process an open-ended approach, and definitions will help focus and limit the scope of the questioning method.

Once the comparative questioning process and the definition of terms have evolved, how can the observed activity of the individual or group be discussed or elucidated? The questions and definition of terms impose a created framework to discuss the substance of the observations for interpretive purposes. The critic's interpretations are a natural outgrowth of his or her involvement in the process, because the questioning process takes on an interpretive nature that forces the inquiry process of criticism to clarify, validate, compare, justify, or assess. Comparative questions lead to statements that lead to interpretations, and in the end lead to critical judgements. For Sibley (cited in MacGregor, 1988, p.49), "effective criticism depends on one's ability to see the features...and to exercise taste when talking about these features."

**Findings.** The findings of this method represent a critical point of view that is derived from conceptual distinctions made by the comparative questioning process between descriptions and meanings. The findings may be of various meritorious qualities and values, not one specific truth, but rather a combination of discoveries. The critical researcher takes on the role of an expert for the purpose of developing deep associations, patterns, and comparisons, by discussing the structures of similarities and differences.

**Summary.** The main task of the critic/researcher is that of observing certain features in order to discuss these features in an in-depth manner, and then to interpret these as findings that illuminate. How the critic develops the inquiry task is of a personal nature requiring appropriate measures to describe, question, interpret, analyze and judge. The ethical character of the critic is at stake in reporting the results because the process links the critic (as the interpreter) to the inquiry process in a very personal manner. This is not a method to be taken lightly because it requires much involvement by the critic. The process must be deeply respected in order to avoid any misinterpretation. What one sees is not necessarily the "truth." The combination of seeing and feeling (impressions) allows for discovery and the unfolding of knowledge.

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CHAPTER 2

# Before Choosing a Research Method

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Each category of research has its traditional modes of inquiry and each should be understood as a way to pursue understanding the world of art education in some rational and ultimately useful way.

Before research methods can be discussed, we have to do some considering of what research can be, what are its boundaries and potentialities. When the topic is research in or for education, there is a tendency to jump to the Schwabian conclusion that the research has to be restricted to specific "problems" and practical "solutions" (Eisner, 1992.). For example, on a university assessment sheet for educational research proposals, the reviewers were asked to give specific points for the proposed research's utility (or imagined use) in solving problems of a local school district, or of the state, or of the nation. The sheet did not ask for points for solving problems of the universe, but it might have since it already posited the plausibility of arriving at an if a then b cause and effect.

There is great appeal in the notion that educational problems are as easily recognized as raisins in a cookie, thus being simple to identify, define, and extract from the complex mass of educational variables. The idea of solutions flowing from research, as b follows a, is even more attractive. Unfortunately, a few minutes contemplation of life problems suggests that the situations that lend themselves to such simplicities may be quite limited or even trivial. Historically, research associated with behaviorism has been criticized on these or similar grounds. Far too much educational research literature is based on assumptions of some "normal," abstract mainstream culture, devoid of any sense of diversity or the immense range of human experiences.

In a values-laden discipline such as art education, there is the further danger that this particular research paradigm is rooted in a vision of schooling as training that is a technological process. By this last phrase we do not mean a training in technology but, rather, a vision of schooling in which mechanical steps can be followed that will, or can, ignore the role of human imagination, creativity, or just simple natural waywardness, to say nothing of moral and cultural or aesthetic values.

## Two Visions of Research

To help us beyond oversimplification of educational research's goals or possibilities, let us turn to the categorization of research found in *Research for Tomorrow's Schools* by Lee Crombach and Patrick Suppes (1969). In their now classic text, the authors identify two categorizations of research, decision-oriented and conclusion-oriented research.

**Decision-Oriented Research**. The first type is of the kind identified above as the usual notion of educational research. A researcher may be asked to find the dropout rate in New Mexico high schools. The request may come from some institution, some political entity, or even (although less often,) from an individual. This particular example is an important problem. It is not trivial. However, despite its potential usefulness as a descriptive study, it lacks one characteristic of the Crombach and Suppes category; it does not lead directly to a solution. To more completely fit the decision-oriented category, we might research the effects of one attempt at "solving" the dropout problem: jailing the dropout and her/his parents. Does this reduce the dropout rate? This solution raises a number of obvious value questions. In this example, a New Mexico pueblo has arrived at a policy unlikely to be effective in any other society. As a solution it is culturally specific. Far too often educational policy discussions arising from research assume, as I said before, a monocultural society.

While decision-oriented research is always value-laden, its overt scientism may hide that concept until the moral-ethical consequences of its solutions are

examined. As Arjuna noted at the start of *The Bhaqavad Gita* (Prabhavanda & Isherword, 1951), actions have to be taken, but moral consequences will flow from the actions, many of them not especially good feeling or good making.

**Conclusion-Oriented Research**. Crombach and Suppes (1969) identify a second type of research as conclusion-oriented. This sort of research usually originates with an individual who notices an area of personal/professional interest or some curious or peculiar situations. There may be no decision goal in mind. Such research may have a speculative or even aesthetic framework, perhaps devoid of immediate utility. It is frequently (but not necessarily) an individual effort. If it is an isolated individual effort, it may never lead to any action, but there remains the possibility that readers of accounts of such studies may begin to see patterns emerging that make them uneasy about the orthodoxes of the day. This unease may reach the point that it is obvious that accepted notions do not fit the accepted causal "reality," that, in fact, we have been working within a framework that is misleading or downright false.The usual example given of such a crisis is the period in history when the studies of Copernicus made it obvious that the Ptolemaic theory about celestial bodies would not explain what had been observed about their motions. That's an old example. Let's turn to an evolving, yet to be settled problem.

Howard Gardner and Project Zero are by now what Kuhn (1962) called normal science. The leaders and the researchers that Gardner heads have published so much and such valuable studies that all art educators are indebted, perhaps over-impressed. However, individual art educators have expressed unease about certain findings. In particular Diane Korzenik (1995) and David Pariser (Pariser & van den Berg, 1997) have questioned the idea of the U-shaped curve of creativity. As most educators know, this is the notion that creation flourishes in the preschool years, declines strongly in the early years of schooling, and then may (or may not) revive in the teenage years. Korzenik questioned it within a framework of historically changing notions of creativeness. Pariser questioned this within the framework of cultural definitions of creativity. In time further studies may suggest the whole idea is fallacious or they may prove Gardner's critics are in error. Whichever eventuality occurs, there may be educational consequences. Perhaps, as Pariser's work suggests, high and low points of creativity depend on cultural expectations and ideas of artistry. Or, as Korzenik explained, historically cultures change and what to look at in children's art works change. That is, how we teach art will have to be based on an understanding of the development of artistry. Or, the research may be ignored and customary and usual practices may be repeated year after year with no regard to research findings. We suspect a little research about educational practices might confirm that unhappy thought.

## The Hypothesis in Research

Decision-oriented research has an uneasy relationship to certain types of important educational studies, especially historical research and participant-observation research. A problem or special consideration for research strategy lies in the role of the hypothesis in the research design. In decision-oriented research a problem is identified and guesses made about possible "solutions."

The hypothesis in most empirical research is formulated beforehand or at least that is the usual presumption (Fox, 1969). That is, an educated guess as to what

will happen in x situation if y is applied to it is stated. "Students will memorize the biographical dates of Italian Renaissance artists better if the artists' names and dates can be fit into rhyming couplets as a mnemonic device."(Of course, the usual method would be to state that as a null hypothesis, but let's not at this point get into the logical strategy of disproof vs. proof.)

Having stated the focus of the study, the decision of the method for obtaining an "answer" to the hypothesis must be kept as pure, as economical, as simple as possible. The result, therefore, while it may be either/or is not successful and is tainted if a new hypothesis is introduced midstream. For example, the Getty Institute for Education in the Arts commissioned the Rand Corporation to search out and identify successful art education programs in the United States (Getty Center for Education in the Arts, 1984). In essence this was a survey, one of the most basic and conceptually simple, but potentially useful modes of research. However, somewhere in the startup, research formulation process, the definition of "outstanding art education program," a very necessary ingredient for the hypothesis, seemed to have been stipulated as necessarily including the four disciplines that later became part of the Getty advocated discipline-based art education (art production, art criticism, art history, and aesthetics.)

The definition of what constituted a good art program was a judgment that, while based on some outstanding literature of the field, was not necessarily the only valid choice. The result of the research was that next to no good art education was going on in American schools, because this hypothesis apparently precluded any identification of goodness that fell outside the quadratic framework. If this Rand survey had gone beyond the "mainstream" American schooling, whatever that is, and looked to art education in diverse cultural settings for other culturally specific "goodness," the conceptual basis of DBAE might have been questioned or motified.

For a moment let's put aside questions about the historical accuracy of our example (Lanier, 1991 would dispute this account), and ask ourselves if other definitions of "goodness" of art education programs could have been formulated. Our answer will probably be "yes." If some other entity had commissioned the Rand Corporation to do follow up research and the Corporation had been presented with a new and different definition of good art education, then entirely different results might have been reported.

However, to turn to historical and participant-observation research, the research hypothesis for such studies may not be stated before the research begins (Fox, 1969; Marshall & Rossman, 1989). The historical researcher may note the recurrence of a name in the literature and may simply be curious about who that person was. Archival research may lead to contact with persons who knew the figure. Data are gathered from a variety of sources. As the researcher examines these, the researcher may perceive a pattern in the materials. Perhaps the figure is a woman who assumed a stereotypical "masculine" persona in order to assert her leadership . The hypothesis might be that in communities and times that are conservative and hold to rigid notions of masculine roles and feminine roles, a woman who has a leadership role is forced to assume stereotypical characteristics of men. The hypothesis in this instance may follow the so-called research. It may be explanation of facts, not a search for facts to fit an explanation.

In participant-observation research, the original intent of the researcher might be as vague as studying a teacher in a gifted art education program. After many observations, after gathering many materials (video tapes, for example), after reading the art education literature on education of the gifted, the researcher might decide that

the gifted art student needs a highly enriched classroom environment and can tolerate what would be "information overload" as compared to less gifted students. On the otherhand, other patterns might be perceived (Rice,1995). Perhaps the information-saturated environment does not suit cultural settings in which simplicity and serenity are prized.

Both historical and participant-observation research may lead to conclusions about present day practices or needs for redirection of efforts. Both may produce trivial results. For historical research that is mere antiquarianism or conceptually vacant chronologies. For participant-observation studies, anecdotal accounts or pseudo-scientific reportage that have no generalizability beyond the particular incidence are the most readily identified weaknesses.

## Conclusion

The often-repeated criticisms of art education research as a series of isolated and idiosyncratic efforts appear to be based on the idea that decision-oriented research is the most valuable type. However, is it the only appropriate research for art education? Philip Jackson (1977) in his discussion of conclusion-oriented research mentions that it can or should be judged as an artist's efforts are judged, as a body of work having artistic meaning.

Neither decision-oriented nor-conclusion-oriented studies are superior to the other. They are large categories that help us to understand that research is a very broad area of endeavor. However, each category has its traditional modes of inquiry and each should be understood as one limited way to pursue understanding the world of art education in some rational and ultimately useful way. And, we should not forget that attention to diversity tells us that art education worlds are many and multicultural. Therefore, research methodology must be various and appropriate for our pluralistic world.

And, we should not forget that attention to diversity tells us that art education worlds are many and multicultural. Therefore, research methodology must be various and appropriate for our pluralistic world.

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CHAPTER 3

# An Ecological Approach to Art Education Research for Diverse Populations

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*I would like to thank my colleagues Mary Erickson and Mary Stokrocki for their thoughtful suggestions on this paper.*

## Considering Validity

There are obvious gains when we learn something new about the achievement of children from multicultural backgrounds. The psychologist Eugene Winograd states: "It needs to be pointed out that our discipline benefits when the ecological oriented researcher finds out something the laboratory has not discovered, as well as when a principle of long standing is reaffirmed" (Winograd, 1988, p. 19).

This paper makes the argument that art educators working with students of multicultural backgrounds should consider a research method which deals with an ecological approach. Essentially this approach and orientation encourages the teacher and researcher to consider maintaining the integrity of conditions of a real-life classroom rather than attempt to make the children and class conditions artificially fit the requirements of a traditional study. For instance, researchers such as Boykin (1986) discuss cultural and educational differences and claim that cultural styles may be at odds with American educational practice. He and others point out that there are dimensions of cultural conflict which include: (1) schooling in America that serves to maintain the status of the white middle class, (2) putting African American children (as well as other diverse populaions) in situations of political conflict, and (3) creating a situation of cultural conflict for these students because schooling is based on Euro-American intellectual styles and values. Social and multicultural dimensions must be considered in general research and certainly in the research of the culture and art education of children.

This paper will definitely disturb many of my art education colleagues, because it will not offer detailed instructions on how to set up an ecologically valid study, but rather it will encourage them to be thoughtful and sensitive to the larger cultural and social conditions from which multicultural students come as they design studies to learn more about them. The following is a discussion between a researcher and art teacher discussing a culturally sensitive approach to doing research.

## The Classroom Teacher and Research

Recently, I was at a retreat with a small group of art teachers and two other university professors and we engaged in a day-long meeting conceptualizing, designing, and redesigning a research project that would occur in several public schools serving a multicultural population. We were challenged with rethinking the critical aspects and needs of the research design of the study; the participants, the environments, the purpose of the study, how it was to be analyzed, the strategies; procedures; and internal and external validity of the study.

At one point in our discussion I raised several questions concerning the validity of our pre and post measurements. I really wanted to know if our group was measuring what it set out to assess. Inadequate measurement can invalidate any research design. A valid measure is one that gives us information on the "construct" that we intend to determine. An instrument may be very reliable and measure a construct with great precision, but be invalid for our purposes because it measures the wrong construct (Kidder, 1980). A common criticism art educators and other researchers hear centers on validity issues. For example, if an art teacher were to claim that all children who are taught to draw using *The National Standards for the Visual Arts* as a guide for a semester would have drawing abilities four times greater than children that have not used these standards, she or he should expect some doubtful listeners.

Skeptical administrators, teachers and parents would have every right to respond to this type of statement by questioning the validity of the measurements and assumptions used to make such a claim. Reliability (the ability to generalize) is often seen as being to a large degree a technical matter, but this is not the case with validity. Validity concerns itself with the essence of the research concepts, as well as the philosophical and intellectual positions of the collaborators.

As I continued to ask about validity and measurement issues, one of the teachers explained her philosophical position to me in regard to her level of tolerance in allowing researchers to visit her classroom. She said something to this effect: "I would rather not spend valuable class time on an exercise which my students would see no value in doing." She also informed me that while she was willing to participate in the study she wanted the assessment instruments to reflect what occurs in a "real" art classroom, or in terms of this paper, she wanted the study to have "ecological validity." As one of the researchers, I assured her I was interested in obtaining "reality" and validity. This teacher laid out the difficulties and possibilities of achieving reliable and valid measurements in her classroom. The entire group of art teachers and researchers also discussed the need to critically examine the instrument for reliability, validity, and ecological validity.

Later as I contemplated the above, I searched for further methodological insights when reviewing *Studies in Art Education* (vols. 36-39) from 1994 through 1998 to investigate the types and trends of studies published and how validity was treated in various categories of research.

## Review of Research Methods: *Studies in Art Education*

The *Studies in Art Education* editorial policy states that it "invites manuscripts for a professional audience that report empirical, historical and philosophical research." The general working definitions in Table 1 were used to categorize the articles that I reviewed to further my understanding of methodologies used in art education.

Reviewing years 1994-1998 (vols. 36-39), I classified 26 studies as using qualitative and 14 studies as using quantitative methods. Three studies used a combination of qualitative and quantitative. Five of the studies were case studies and four used survey methods. Of the 14 studies only 11 were conducted by art educators. It appears from these numbers (while the survey is limited in number and years) that qualitative research methods are most commonly used by art educators in recent years. This agrees with the assertion made by MacGregor in his commentary in *Studies in Art Education* (1998, p. 271) that "in the past decade qualitative research has increasingly attracted the attention of researchers in art education, and in education in general."

My review of the recent literature in art education and its limited approaches to research method leads me to consider alternative approaches. The 14 studies that were quantitative did not address validity from an ecological perspective. The studies that used qualitative method did not address this approach either.Thus, from past experience a review of methods used in other domains has proven to contribute to research knowledge within the field of art education.

| Research Methods Classifications | Working Definitions of Research Methodologies | Percentages |
|---|---|---|
| Empirical | Based on experiment and/or observation; includes 14 quantitative and 26 qualitative studies. | 51% |
| Historical | Critical investigations of events, developments, and experiences of the past. | 12% |
| Philosophical | Theoretical research based on philosophy; includes disciplines of logic, aesthetics and ethics. | 9% |
| Issues | The investigation of any theoretical and/or practical considerations in the field of art education. | 28% |
| Total | | 100% |

**Table 1**
Types of Research Published in *Studies in Art Education*, 1994-1998 (Vols. 36-39) (N = 68)

## Considering the Ecological Approach to Validity

The ecological approach to research originated in psychology. Roger Barker

(1968) and Herbert Wright (1967) of the University of Kansas developed ecological psychology. They see individuals and the environment as interdependent. Georgiou, Carspecken, and Willems (1996) and Cole (1996) point to more recent advances in Barker's concerns in ecological approaches which have made it possible to sharpen and enrich a number of his original formulations. His approach concentrates on the individual as the primary unit of analysis and how the subject behaves within an environment. Although ecological research may begin with detailed qualitative descriptions based on observations within natural environments, the coding schemes and analysis procedures are quantitative. Stokrocki (1997) points out that qualitative researchers sometimes use quantitative measures, such as counting and time sampling. One can go from the thick description of qualitative data to quantitative analysis, but not vice versa. Usually qualitative descriptions can not be obtained from original quantitative data.

Ulric Neisser (1976) emphasized that ecological validity is an important goal of cognitive research because it reminds researchers that the artificiality of laboratory tasks and some classroom research may render results irrelevant to the phenomena that we seek to explain. Which brings me back to the art teacher who wants to avoid creating an artificial environment in her classroom. She wants to know what importance the found information has and how it can be useful in teaching art. The teacher pointed out that experimental assignments with temporal, limited demands and expectations would not reflect important aspects of the students' normal abilities or environments.

Another influential advocate of ecological valid research is Urie Bronfenbrenner (1977, 1986, 1998). Ecologically valid research, he writes (1977), must fulfill three conditions: (1) maintain the integrity of the real-life situations it is designed to investigate; (2) be faithful to the larger social and cultural contexts from which the subjects come; and (3) be consistent with the participants' definitions of the situation.

Ecological validity in research for art educators is a proposal to consider because it suggests a diverse, broader perspective in theory and methods. It is unlike some naturalistic research models that do not reflect hypotheses formulated in advance. This approach generates hypotheses in advance (such as an experimental or quasi-experimental designs) before data are collected. Also, this orientation rejects the notion that one cannot have both rigor and relevance in using qualitative method.

## An Example: Analyzing A Setting

In a study by Seitz et al (1975), economically deprived preschool children were tested on the *Peabody Picture Vocabulary*, either in their own homes or in an office at a school or Head Start Center. All the children were African Americans and resided in a low income neighborhood. The tests were administered by white, middle class examiners. Half the children were enrolled in Head Start for five months and a comparable group was without any Head Start experiences.

As the researchers expected, the Head Start children scored significantly higher than the comparison group (Seitz, p. 482). When the researchers looked further at the data on the effects of the test location, it yielded a somewhat surprising finding: the Head Start children did equally well no matter where the test was administered, while the non-Head Start children scored significantly lower when tested at home than at any of the official school sites or the preschool center. While it is still true that distortions in results are more likely to occur in the laboratory, they are not limited to

the laboratory, and can occur in the natural environment.This study became ecologically valid when the researchers looked further into the psychological and social meaning of the subjects' experiences in the setting being investigated.

This is relevant to art education, because the laboratory referred to can be replaced with the art classroom, and the examiners with the art teacher.The classroom, environment and interactions between the setting and the children are rarely examined in art education. Certainly, as our art teacher suggested in our research project, maintaining the integrity of the real-life classroom is a very important consideration in assessing validity in any study. The assurance of having ecological validity when we study the growing population of students from multicultural backgrounds demands that we re-examine traditional approaches to research by regarding an ecological approach.

The researcher Bronfenbrenner (1979) developed one of several propositions and requirements of ecologically valid research. He states:

*A setting becomes ecologically valid for research on human behavior and development only when the following two conditions are met: the psychological and social meaning of the subject's experience in the setting is investigated and becomes known to the researcher, and the subjective meaning of the research situation corresponds to the environmental experience to which the investigator wishes to generalize. The research setting is not often examined in laboratories or school studies, particularly in the learning and development of children.* (p.123)

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**Editor's Note:** Research internal validity issues as another way to further understand the basis of ecological validity. For example, a student may not do well on a test because he or she is ill while taking the test.This factor affects the results and the student's performance and is a form of internal validity. Ecological validy, as presented in this paper by Dr. Young, extends the concept to include multicultural issues in real-life school settings, making it a very useful method. S.L.P.

## CHAPTER 4

# Nutrition, Flavor and Aesthetic Appeal: The Process of Preparing and Publishing Research Data

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The Hindi Brahmin Khema Sharmin determined that the three classical elements of food are nutrition, flavor, and aesthetic appeal. In this chapter, I will outline preparation and publication or presentation processes for research in juried and non-juried venues. Food is developed as a metaphor for how we might take care, and hopefully delight, in preparing and publishing or presenting research. This chapter is meant for researchers who have not published nor presented extensively before or for those who wish to expand their dissemination options.

### Preparing a Nutritious Meal

Like cuisines, research in art education takes many forms. And just as the type of foods you select will provide different nutritional values, research you conduct is dictated by the question you ask (Bolin, 1996). Philosophical questions elicit one kind of study; psychological, another; teaching methods, another; and so on. La Pierre (pp. 2-5) and Smith (pp. 6-9) in this anthology/monograph, Galbraith (1988), Koroscik and Kowalchuk (1997), and May (1997) specifically address types of research methods and steps in choosing a method. Your research method should have been chosen and implemented before you prepare your data.

In preparing the data and planning the publication, matching your work to a journal or presentation venue is essential. Tamales a la Oaxaqueña will not enchant someone who is strongly averse to spicy foods. Consider if your work is a report on classroom practice, a report of systematic research, an issue-based (polemical), a book report, or a review of art. Look for these publication possibilities as you review articles in journals. A "Guidelines for Authors," obtained from the journal editor or publisher, should be consulted. Look in the journal's publication information (usually in the front of the journal) for this information. (Occasionally, a journal will include author guidelines.) Journal editors advise reading articles in several recent issues to determine their content focus as well as writing style. The following brief descriptions should be augmented by your own analysis after taking this advised step. Magazines such as *School Arts* and *Arts and Activities* are excellent publications for presenting a multicultural curriculum project or lessons that you have developed in your classroom practice. The "Instructional Resources Section" of *Art Education* is another venue for presenting successful lessons (you will notice that the current emphasis of these is on teaching art history and criticism, rather than teaching studio art). Contextualized studies (through a review of other publications, for example) that combine art content with teaching methods are well suited as articles for *Art Education. Studies in Art Education* is geared to present defined research studies and scholarly issues in the field of art education. These research studies often are contextualized on the basis of art, cultural, social, anthropological, and/or educational theory. This journal also includes essay, book reviews, and commentary sections. The commentaries typically are responses to previous publications.

- ***Arts and Activities***
- ***School Arts***
- ***Art Education***

(published by NAEA)

- ***Studies in Art Education***

(published by NAEA)

- ***Journal of Multicultural and Cross-cultural Research in Art Education***

(published by USSEA)

- ***Journal of Gender Issues in Art Education***

(published by NAEA Woman's Caucus)

- ***Visual Arts Research***
- ***Journal of Social Theory in Art Education***
- ***Journal of Aesthetic Education***

While any of these journals is potentially suitable for multicultural art content and classroom issues, publishing in the *Journal of Multicultural and Cross-cultural Research in Art Education* or the *Journal of Gender Issues in Art Education* puts your work in the context of other writers with multicultural or cross-cultural interests (in the former) or gender issues (in the latter). These two jouurnals also assume an audience interested in content related to gender and diversity issues in art education. Other journals within the field of art education include: *Visual Arts Research*; emphasizing educational, historical, philosophical, and psychological perspectives in art education research;*Journal of Social Theory in Art Education*, reporting social, political, and cultural research and issues; *Journal of Aesthetic Education*, concentrating on philosophy of art in education; and, in some states, the state art education association journal including local and state art education issues. Newsletters sometimes provide a venue for a short report, but are usually geared more towards news. *USSEA Newsletter/Voices* and *InSEA News* are excetions to this practice by publishing both news articles as well as short research articles based on multicultural and global art education concerns. English-language journals published internationally include: *Journal of Art and Design Education* (England), *Canadian Journal of Art Education*, and *Australian Journal of Art Education*. If submitting to one of these

journals, your research should pertain or have relevance to art education in that country. Art criticism in art education, reviews and analyses of art, and art exhibitions belong in art journals such as your regional arts tabloid. Again, a review of the content of any of these journals is a necessary preliminary step to determine the "fit" of your work to the journal. There are also many journals in education that may provide an audience for your work. You can introduce yourself to them by looking through ERIC, an educational index, which should be available through a university library (you can access it on-line at http://www.accesseric.org/) and then by reading through a few issues of the journals that you think offer a "fit."

Similarly, you will want to match the content and style of a professional presentation to the particular context of a local, state or national meeting and to your particular audience. State conferences are excellent avenues for exchange of research and reflective teaching practice among teachers and arts professionals who share some similarity of issues based on regional location. The National Art Education Association's (NAEA) annual conventions, which host a broad audience, ask presenters to choose a category for their proposals. Each category has a different set of reviewers, who review for themes, content, and methods that will be of interest to audiences in that category; so, it is important to research (by attending and/or studying previous conference catalogs) to focus presentations in each category. You also can contact the head of the division or group by looking in *NAEA News* reports and asking if there is a theme or focus for the coming year's presentations. Some conferences, such as the International Society for Education through Art (InSEA) World Congresses, plan their conferences based on a theme. A presentation proposal supporting that theme will have a better chance of being accepted and received by an audience of interested listeners. Finally, your presentation, written up as a paper, can be submitted to ERIC (Educational Resources Information Center). You can find out more information about submitting to ERIC by going to: http://ericfac.piccard.csc.com/submitting.html. If accepted, your paper will be listed in the ERIC index and other researchers and teachers will be able to access your work through microfiche. All of this takes time, and you likely want to "get on with it." Keep in mind, though, that without advance preparation, the mushrooms that needed marinating overnight may taste raw if not enough time is given to their curing.

A new form of publication is making its way into education and one can find it on the stock market as "e-books." The internet has created publication possibilities. For example, many university libraries are turning to such companies as Net Library at netlibrary.com to put book texts on-line when requested by a member or student. Copyrights are protected in this instance by membership access and limited printing priviledges. This method greatly enhances the cababilities of research, and publishers and independent researchers can negotiate directly with the company to be listed. It is not an easy process, but it can be done.

Another internet publishing example is long time NAEA member Harold J. McWhinnie from the Maryland Institute of Art. He publishes articles and papers that are sent regularly by e-mail to a large art education subscribing membership (halchaos5@email.msn.com). The problem with this process is that all formating is lost in the e-mail transfer and there is no formal review process. Also, one must be aware of copyright issues and officially copyright with the Library of Congress for protection before submitting. This process does generate discussion among art educators and one can find others interested in the same research topics.

The Seminar for Research in Art Education (SRAE) published one of the first electronic books (issued in disk format) in 1992 edited by Mary Stokrocki and later published a hard copy monograph along with Sharon D. La Pierre, Peter Smith, and Enid Zimmerman as Consulting Editors (1995). Unique forms of publication will continue to evolve as technology expands.

By the time you arrive at data preparation, one of the most important things to resist is the temptation to squeeze every observation or every finding into one presentation or one paper. In many studies, the data gathered is extensive. Teacher-researchers, in the classroom all day five days a week, have a plethora of observations. As hard as it may be, put the data aside that doesn't fit with your question for a subsequent dissemination. A dinner entré made from a sampling of all that we have in our refrigerators and cupboards would be disastrous, not at all delightful.

- ***USSEA Newsletter/Voices***

**www.public.asu.edu/~ifmls/ussea**

- ***InSEA News***

**http://cspace.unb.ca/insea/**

- ***Journal of Art and Design Education***

(published in England)

- ***Canadian Journal of Art Education***

(published in Canada)

- ***Australian Journal of Art Education***

(published in Australia)

- **ERIC**

(Educational Resources Information Center)

**www.accesseric.org/**

**http://ericfac.piccard.csc.com/submitting.html**

**netlibrary.com**

**halchaos5@email.msn.com**

Many writers start scripting without a written outline, and for some (despite what your English teacher may have said), this works. But for most, she or he was right; writing (like cooking) proceeds better with a clearly defined written plan. An outline can be long and detailed or short and informal. The plan should include the goal or major focus of the research, an argument for its importance to some population or group, the principal points to be made, support for those points (research by others and your own research data), and conclusions. An outline can be modified as the writing progresses, just as many good cooks "adjust the spices." But you could find yourself shifting from quesadillas to polenta and ending up with a gooey mess if you don't define your focus and major points at the beginning of your project.

Present your research focus up front in the first paragraph of a written paper or the first few sentences of a presentation.You will also want to describe your research method clearly, so that an interested person could replicate or adapt the study (replication is used to verify results; adaptations extend the study). You can liken these steps to "marinated Portobello mushrooms with polenta" (the focus of the dinner) made by marinating the mushrooms in a herbed balsamic vinaigrette for two hours and grilled until tender and boiling the polenta separately for 20 minutes (known as the method).

In presenting your research focus, you must indicate why the research is important (in cooking, the nutritional factor). The significance, or nutrition, of the research derives from knowing related research in the field as well as any systematic observations of your own. You will need to indicate related research, so that the audience can contextualize your study. Avoid the temptation in multicultural studies, as with any other study, to generalize.

As you write up your research findings, present them systematically and clearly. They are all part of the dinner, but they should not be stirred together on the plate. Present a finding or outcome and support it with data from your study and/or research, then move on to the next finding.

For many beginning researchers, writing conclusions presents great difficulty. Conclusions are made towards the end of the paper or presentation as a summary of what was learned in light of the research question and previous research. Having done the study and written up the findings, you should be able to address (not necessarily answer) your main question. Be honest. Don't extend the significance or results of your study and resist the temptation to infer results that are not in the data. You can indicate future directions for your research by discussing things that were presented by the research and were not answered due to unexpected circumstances or omissions in your research design or execution.

Although in cooking, having available a little more than people want to eat, the same does not hold true in writing research studies. Find out if there is a word or page count for an article (or, if you are making a presentation, how much time will be allotted) and adhere to these restrictions. For presentations, this means timing yourself ahead of time. Some writers find it difficult to be succinct, others find it difficult to elaborate on their thoughts. For the former, writing the paper ahead of time and returning to it later with a hard eye towards essentials is an essential step. For the latter, make sure you have communicated full thoughts and reasons for them. Look for transitions between sentences and paragraphs. Whoever you are and whatever your writing style, ask a colleague to review your presentation or paper ahead of time. Ask him or her to be honest and receive critical comments as gifts. Avoid feeling defensive; we can all use an editor.

### Selecting Flavors: Style

If you are a member of your state organization or of the national organization, you may have experience attending conferences or delivering presentations. What style(s) do presentations take? What makes for engaging presentations? If you read journals in the profession, what makes for readable and engaging papers? How you answer depends in part upon who you are and the group to whom you aspire to present. For some audiences, reading a paper is appropriate because precision of language is crucial. Reading is deadly before some groups. "How to" presentations are perfect in some cases, not in others. (Remember, if you abhor spicy foods, curry may not be for you; on the other hand, if you like them, chicken and rice without

seasoning may not be comforting, but instead may be boring.) Style is crucial in making your content palatable to your audience, but should not overwhelm content or hide lack of content. Implied in writing papers for school is the teacher as audience. Many students realize this as they prepare their term papers. What they sometimes don't glean is exactly what the "prof" is looking for. It is far more likely that each of us understands the audience of which we are a part. Thus, it makes sense to begin making presentations or publishing to audiences that we have experience with or whose interests match our own projects.

Numerous style manuals are available for writing, but in the United States, most art education publications adhere to the *Publication Manual of the American Psychological Association* (also known as the APA publication manual). Other style manuals that authors in art and art education use with less frequency include the *University of Chicago* (1993) and *Turabian Style Guides* (based on the Chicago style) (Turabian, 1996), and the *Modern Language Association Style Manual* (Gibaldi, 1998). In your review of journals, look for what style the journal requests. Some journal editors will not even review a publication that is not in the prescribed format.

### Aesthetic Presentation: Factors to Consider in Writing and Presenting

When serving, presentation factors make the dinner and our labors more delightful to diners. The rather brown-gray Quesadillas con Huitlacochle will decidedly look more appetizing on a Talavera plate, garnished with a Salsa Cruda based in red tomatoes and green cilantro and a salad of greens and purple cabbage. Textures of foods, flowers, and tablecloth will add appeal to our labors. Aesthetic factors, while not the "nutrition" of research, are important to how our work is received.

Good writing is a key factor. Besides prescribing formats for in-text and reference lists, most writing manuals include suggestions for engaging writing. Additionally, Barnet's (1989) *A Short Guide to Writing About Art* and Sayre's (1989) *Writing About Art* hold useful information about style, organization, and presentation factors for authors. Barrett (1994) includes some abbreviated suggestions for writing that include common errors writers make (see especially pp. 151-155). Be careful in crafting your writing; good writing not only imparts professionalism, but it also achieves communication of your work.

Try to write clearly.Use full sentences. Don't confuse convoluted sentence structure with sophistication; your readers or listeners are giving you their attention because they want to understand what you have to say. On the other hand, if you are used to talking to young children most of the day, be careful to address your audience as adults.

Use hand-outs at presentations to give your audience an abstract of your work and where they can find out more about your research and topic (including your name and contact information). Sometimes a short bibliography can be useful. Consider visuals that can augment a paper or a presentation (such as overheads and slides). These may be garnishes to your work, but they are important for digestion.

Everyone can use an editor. By preparing your paper or presentation ahead of a deadline, you can set it aside for several days and return to it without some of the emotions and thinking you had when it was first prepared. Read what you have written or consider what you have prepared as if you were a stranger to it. This is an important professional step that you shouldn't skip. After you have closely edited your work, you should ask a colleague or friend, who will give you honest critical feedback, to read or listen to it. Then send your presentation to a journal or make the presentation. Be open to the suggestions you receive when feedback comes from an editor or audience members. You shouldn't feel defeated. Attend to the suggestions. If your work is rejected, consider any feedback in shaping your next presentation or publication submission. Don't give up. Seek out the editor and ask for suggestions. (You will want to do this after the emotions of a request for heavy revisions or a rejection have subsided.) Give yourself time to reflect on changes before making them.

Not everyone likes to cook, and, it seems, far fewer people like to write. I'm convinced that some of this aversion is learned in school, and that many people are capable of enjoying

the act of writing because it is a means of communicating your ideas and your work. Art critic Joanna Frueh once told me that she thought of writing like a puzzle to solve. Content and format are interdependent pieces. But writing and presenting ideas, like cooking elaborately and well, take time and practice. How we approach them can make the time go pleasurably or painfully. The puzzle metaphor has worked well for me, but I've clearly been inspired by cooking metaphors as well. If both of these fail for you, consider activities that involve processes that you find pleasurable (such as making art) and work to build your own writing metaphor.

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# Section II

The chapters in this section explore specific qualitative research methods as they relate to multicultural and cross-cultural issues for art education. Included are three views of how qualitative researchers cross borders with their research and some problems and solutions that result from this process. Mary Stokrocki explains the scope and nature of the art of culture-crossing; Tom Barone discusses his narrative work with Appalachian students; and Angela La Porte reports her personal joys and dilemmas as a new qualitative researcher crossing racial borders.

CHAPTER 5

# The Art of Culture Crossing

Mary Stokrocki

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Culture crossing for qualitative researchers often involves struggles, isolation, and discovery about ourselves and our cultures. It involves becoming hyper aware, understanding stereotypes, reciprocating arrangements, avoiding cultural taboos, comparing abuses, reflective distancing, elucidating and deconstructing, collating findings, and caring and sharing of realities. Culture crossing forces researchers who employ qualitative methods to be appreciative and tolerant of others. In the following designated levels of awareness, I will relate brief examples from my research experience when I was teaching and conducting research about art education in Sao Paulo, Brazil.

**Becoming Hyper Aware**. Heightened sensory and emotional awareness develops our first cultural insights. Travel adjustments are one of our first noticeable concerns. We become hyper aware of sensory and time differences.The scale of new situations is overwhelming at first. For example, commuting to school in Sao Paulo, Brazil took an hour and a half to wait for and literally jump on two buses in horrendous traffic jams. At times, walking part of the way was faster and easier. Add to this, worry about getting robbed, hot weather, and air pollution and life gets more complicated. One result was coughing spasms during my nightly public lectures. Awareness also involves controlling feelings of frustration and agitation and proceeding with patience, persistence, and intelligence (Storti, 1990). I became aware of the poor environmental and social conditions that tourists fail to see by traveling daily to work. Later I overlooked these conditions by focusing on how people adapted. A good qualitative researcher needs the eye of a falcon, the body of a mule, the memory of an elephant, and the patience of a cat.

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**Understanding Stereotypes.** In a public school, high school students who I had been observing in Sao Paulo, Brazil, communicated with sign language and practiced their developing English on me. They demanded to know my views about America, education, and what I was learning about Brazil. One student commented, for example, "You don't look like Barbie!" Consequently, I explained that the United States contains people of many varieties, similar to Brazil. In a private school, where I also observed, fifth grade students wanted to know more about Disneyland. Two romantic young girls were singing the theme from the movie *Titanic*. They obviously did not understand the words. We discussed their favorite parts of the movie. This opened my eyes to how other countries view the United States through a Hollywood lens. In contrast, high school students in this private school spent time socializing in class and ignoring the art lesson. They told me that art was not important for them. The most successful art project was to draw "What I like to Do in Sao Paulo, Brazil." I told students that I learned that the sport of soccer and the sea were two important events at the end of their school year (Stokrocki, in press). The comments I made to the students from my research experience in Brazil affected them by breaking their stereotypes of my world as well as changing my perceptions of them.

**Avoiding Cultural Taboos.** Taboos are,the do's and don'ts of social protocol. Two obstacles to seeing are: understanding the meaning of behavior we do not see, and misinterpreting what we do see (Storti, 1990). An example of not understanding an observation occurred in a Sao Paulo art class about the artist Picasso. I noticed high school boys starting to joke around in their seats. Later, the teacher informed me that the word "picasso" is obscene in Portuguese.

In another instance of misinterpretation I inappropriately gestured while circulating around the classroom and praising students' works. I would give them the "OK" sign with my thumb and forefinger. A high school girl politely told me to use the

term,"legal" and raise my thumb instead to avoid this vulgar gesture in their culture. My embarrassment ended with a humorous self retort as well as gratitude for the lesson .

**Comparing Abuses.** Education in the public schools seemed better because the students wanted to learn as opposed to those students in private schools who appeared to be spoiled and whose parents paid for their education. It made me think that this might happen in the United States with the new charter school movement, so I became a documenter of abuses of the private schools, government, and media while in Brazil. The height of conspicuous consumerism was to "buy your grades" with little effort. The government allows for soccer, carnival, and opiate for the masses for good business. Similar abuses (obsession with football and movie stars) happen daily in the United States as well. Eventually, we learn to distrust our own "materialism, conspicuous consumption, and less than benign economic and political influence on the developing world" (Gmelch & Gmelch, 1990, p. 223).

**Reflective Distancing.** Upon my return to the United States, I analyzed my findings and sent drafts to my Brazilian colleagues (Stokrocki, in review). They made various positive and constructive comments. Criticism also came from journal reviewers who received my manuscript and wished for my research findings to be further "deconstructed' by exposing various hidden and contrary reflections.

**Elucidating and Deconstructing.** The value of studying culture crossing depends on its various uses. Using qualitative research methods elucidates the joys and woes of a context and also deconstructs; that is, exposes various hidden and contrary opinions. One journal reviewer of my article, for example, was shocked that children (high school students) were teaching children (elementary school students). Teacher trainers worked hard to help potential teachers. Any faulty preparation was due to lack of government or ministry support of education. I finally realized that my study, if published, could become the means by which Brazilian art educators could criticize their government. Later, I also learned that the schools distrusted the universities and feared criticism, because Brazilian university art education professors have contrary views on how and what to teach. Negotiating multiple viewpoints and reviewers' concerns takes time and patience as a researcher.

*And the end of all our exploring*
*Will be to arrive where we started*
*And know the place for the first time.*

T.S. Elliot

(1962, p. 145)

**Collating Opposing Pieces.** Participation observation research often results in opposition, such as the example I gave earlier of my research affecting students by breaking their stereotypes as well as changing my perceptions.

Concern over the appropriation of images also was a concern when I wrote up my findings upon returning to the United States. The Brazilian teacher saw no problem in photocopying Botero's artwork for low income students to reinterpret. Many students divided the photocopy in half and completed one half in their own style. Reviewers of my manuscript felt that no matter how poor the students or situation appeared, duplicating copyrighted material was plagiarism. It is my opinion these reviewers needed to spend time in the schools and talk with teachers and students in order to understand their contextual constraints and concerns and how these affect their daily teaching experiences.

**Heightening Realities.** Using qualitative methods to conduct research is a conspiring of reality, "a breathing together," to make contextual problems more real and applicable to our situation (Barone, 1988, p. 314). In Brazil, for example, I saw the heart-rendering movie, *Central da Brazil*, which left me wondering about the complex problems of culture crossing. In this case, the protagonist crosses classes to help an orphan, albeit for selfish monetary reasons. Later, she realizes the value of genuine

sharing. Similarly, collaborating with educators in other countries complicates our lives, enriches our work, and teaches us to care. The road to find a solution may be wearisome with few immediate solutions. Yet the sharing of realities and concerns through qualitative description, however idiosyncratic, deepens our understanding, helps us adjust our ideas and teaching, and promotes good will to mellow the potential abuse of future national powers.

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CHAPTER 6

# Appalachia: Issues in a Narrative Study to Preserve Subculture

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## Background

This paper addresses methodological issues that arose within a study of the enduring consequences of teaching the arts. I present and analyze some findings from a longitudinal study of one teacher and several of his former students. Don Forrister (permission to use his real name) is an art teacher employed for over twenty years at Swain County High School in Bryson City, North Carolina. I first studied Forrister in 1982 as the result of a request from the Rockefeller Brothers Fund (RBF). RBF had awarded Forrister a large grant as part of an "Awards in Arts Excellence Program," identifying him as one of ten outstanding public school arts teachers in America. In a critical essay I attended to the kinds of experiences provided by Forrister for his art students (Barone, 1983).

Forrister's students of the early 1980s are now in their thirties. Over the last few years, through intensive interviewing, I have gathered data to compose their life narratives, including their impressions of the influences of Forrister on the plot of those stories (Barone, 1997). I also collaborated with Forrister to construct a version of his own life story in which several of these students are featured. Finally, I wrote an additional critical essay, a latter-day companion piece to the 1983 essay.

Forrister is portrayed in the 1983 essay and (almost unanimously) in the life narratives of his former students as holding great affection for the physical landscape of the Southern Appalachian region, as devoted to the various arts and crafts indigenous to the area, and as attempting to instill an appreciation in his students for those arts and crafts so that they might play a role in the preservation of the region's cultural heritage. Also, he is depicted as an enormously caring and talented teacher, one who has had great impact on the futures of his students. Long-lasting effects of his pedagogy included work-related skills still used in arts-related careers; teaching strategies of Forrister later employed by a former student who became a third-grade teacher; tolerance in racial matters; self-acceptance in regards to sexual orientation; the development of personal autonomy and integrity, and so on.

Forrister met with apparent success in the enduring aesthetic awareness and appreciation, especially of the nearby physical environment, of many ex-students. He had taught them to appreciate the forms, colors, rhythms and textures of their immediate surroundings, and many former students insist that this awareness remained with them decades later. Many attribute their adult patronage of museum exhibitions and theatrical productions to the arts education they received as teenagers.

The overwhelmingly positive testimony I received about Don Forrister accorded with my 1983 view of him as a kind of pedagogical paragon, a loner-hero who devoted himself to the aesthetic and personal development of his students in the face of a sometimes anesthetic and impersonal educational bureaucracy. But something transpired during the years between the original and follow-up studies of Forrister and his students: my own experiential and theoretical lenses had shifted somewhat, causing me, as a researcher, to view the interview data I was gathering with a kind of postmodern suspicion. I began to wonder about omissions and certain sorts of educational outcomes left unmentioned in the collection of life narratives.

## Examining Collected Data More Critically

Despite other apparent successes, I noticed that Forrister had not succeeded

in producing lifelong artists and artisans.Very few narratives of former students suggested, decades after graduation, continued engagement in the arts and crafts. With some exceptions, once budding and talented photographers, painters, sculptors, weavers, and papermakers, had abandoned these pursuits. What was the reason for this wholesale foregoing of the arts and crafts that were once so central to the lives of these Appalachian young people? Why was an enormously talented and accomplished teacher ultimately unable to establish a permanent place in the lives of his students for the kinds of artistic pursuits that might sustain a unique sub-cultural heritage?

I came to perceive in their life stories the presence of powerful countervailing forces in the larger culture which pulled these former high school artists away from their Appalachian roots of arts and crafts. For former Swain students the enticements were primarily pecuniary in nature. There was a recurring acknowledgment that, whatever the degree of talent, one could barely survive in a job in the arts and crafts. Indeed, the flight of many graduates from Swain County to broader economic pastures in Asheville, Charlotte, and Atlanta attested to the persistent economic malaise in the small town. But even in the larger cities, pursuing an arts-related career was a formidable challenge.

For many Swain graduates, salary was a major criterion in their choices of careers. Moreover, the self-identity of each of these students seemed to have become more closely linked to individual material possessions than to an ethic of sharing in a common world. A robust mass culture was seducing these young adults into living cultural scripts prepared on behalf of other interests.The scripts honored work in the corporate business world and smart entrepeneurship over the helping professions or those (such as the arts) in which elements of the prevailing culture, and one's place within it, are explored, questioned, and critiqued.

I also came to perceive an unwitting contribution by Forrister to this state of affairs in his failure to comprehend and address the nature of the forces in the dominant culture that seemed to be undoing much of his work as an art teacher. Forrister held to a highly privatized notion of aesthetics, a view which I had come to abandon over the years. He saw the primary purpose of an education in the arts as providing individual students with personal aesthetic awareness, especially an appreciation of the delights of the natural phenomena within the Appalachian region. He saw the artistic process as a vehicle for expressing deeply held personal meaning. Forrister did not share my own view of the arts as primarily a communal activity, nor did he see individual identity as developing through social action. He also refused my own postmodern perspective of educational and artistic activity as inherently political in nature.

Indeed, I came to perceive as problematic a portrait of Forrister as a sincere, loving outsider who was personally involved with his students, yet politically disengaged. And, then, an important methodological question arose: whose perspectives should prevail in the narrative report? My response involved a kind of navigation between two opposing theoretical camps concerning issues of representation and framing of the narrative voice.

The first camp holds that life stories are inherently uncritical and reflect a script composed by those who support the hegemony of the dominant culture and its colonization of subcultures. Stories told through the voices of members of marginalized groups, such as the relatively impoverished people of the endangered Appalachian subculture, may, from this perspective, be seen ironically, as potentially disempowering.

They may participate in what has been called the tyranny of the local and the specificity of the personal (Goodson, 1995). They may fail, that is, to problematize elements of a personal narrative by placing them in a larger social context. Lest they serve unknowingly to fortify patterns of domination, the life stories need to be, according to this line of thinking, turned into life histories, enveloped within a form of enlightened critical academic discourse.

Other narrativists see this sort of framing as hegemonic in itself, as disrespectful and arrogant, doing violence to the meanings held by the participants in a study. These theorists would prefer to privilege the stories of the informants over the commentary of academic outsiders. They suggest that the placing of storied, vernacular, literary, anecdotal, narrative portraits into a critical paradigmatic envelope is always inappropriate. Life stories should be, they insist, allowed to stand on their own.

## Summation

In crafting the Swain report, I attempted to negotiate between these two opposing stances. I decided to experiment with a textual arrangement which would honor many points of view: author/researcher, characters (those of Forrister and his former students), as well as those of future readers of the manuscript who harbor their own theoretical predilections. The textual arrangement sought to honor the Bakhtinian notion of a novel, a kind of text that is least reductive of variety, one in which a dialogue ensues between a variety of voices, each speaking in their own preferred speech genre (Bakhtin, 1981).

Specifically, I opted for a kind of framing in which my researcher's voice was confined to separate chapters, respectfully distanced from the tales told by my informants. The result was, I hope, a reasonable compromise between the recommendations of two opposing camps of narrative theorists on the issue of framing. By turning a set of life stories into a collective life history through a critique, I aimed to avoid charges of trafficking only in the local and the personal. And in providing textual breathing space for the voices of individual characters, by refusing to drown small snippets of their narrative poetry in a sea of scholarly prose, I aimed to offer a kind of representation that is relatively free of modernist arrogance and authorial privilege.

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CHAPTER 7

# Ethnographic Discoveries During An Intergenerational Visual Arts Program in New York City's Harlem

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## Introduction

Conducting an ethnographic study yields more than a description or interpretation. For me, it has been a process of growth that has challenged my research expectations. Compared to prior fieldwork experiences, this study was much more complex. During the course of my data collection, I encountered a variety of unexpected hurdles which could have had profound consequences for my work. This essay describes these complications, the adaptations I was forced to make, and some lessons I learned about the process of doing research using qualitative methods.

From the beginning, I was interested in exploring the art educational implications of the interactions between young people and older adults of various ethnic backgrounds. After months of reviewing the literature covering intergenerational programs (Newman, 1989; Barret, 1996; Zuk & Dalton, 1996; Deafenbaugh, 1997; Kauppinen, 1988), I selected a prospective study site, an intergenerational arts organization in New York City. For over ten years the nonprofit group had implemented programs which brought youth and seniors from local communities together with the goal of transforming their oral histories into various art forms.

## Description of Study

My study of an afterschool program in Harlem focused on the verbal interactions between teenagers and older adults of mixed Hispanic and African American descent. The Harlem site in New York City offered a rich artistic and cultural tradition and an opportunity to study dialogue between a multicultural group of teens and seniors under the auspices of a reputable arts organization.

The intent of the program was to bring 12 largely homebound seniors together with a group of teenagers over a period of seven months to establish positive relationships between different generations and ethnicities; This was accomplished through collaborative activities that included drawing family genealogies, collecting oral histories through interviews, art training with a professional artist, and collage making. Interactions were to take place in the homes of seniors, over the phone, and at the community's senior center.

## The Process

My initial research role, participant-as-observer (limited to observations, participant interviews and some assistance in carrying out the protocol of the arts organization), became problematic soon after the program's beginning. My interviews with seniors and teens during the first few weeks elicited limited responses. My sensation of being an outsider was palpable, with my fair complexion and Pennsylvania accent. Leaving the senior center in the early days of my research, I noticed a ragged doll someone had discarded on a rubble heap, which at the time seemed to offer a grim analogy to my own prospects in a tough neighborhood.

Not only did I feel an uneasiness towards my presence, participants had misconceptions about one another. Seniors feared that the young people from their neighborhood would mistreat them or steal their meager belongings. On their part teens believed that the older adults were crabby, feeble, and that their lives were meaningless. Months later, some students admitted they had only joined the program for the small stipend it offered or for the school credits they received for their weekly

six hours of participation.

At first, day to day activities were unpredictable. Some of the high school students quit within a few weeks, and some very much involved seniors withdrew from activities primarily due to health problems. Older adults often canceled visits and teenagers sometimes did not report to the senior center for their appointments. My planned two or three day observations often turned into informal interviews with the participants.

Weeks into the study, anticipated funding for the visual art project at the heart of the program failed to materialize and was replaced with a supplementary stipend from a city social service agency. As a result of this change, the coordinator was compelled to prioritize monthly social service quotas, which required students to go on friendly visits to the homes of seniors, to offer shopping assistance and to provide phone reassurance. The original proposal written by the arts organization's director had not included social services. The coordinator and the director of the program had very different means of developing intergenerational relationships and it became unclear to me how they would be reconciled. The unexpected shift in the funding source left the director's emphasis on developing relationships through art and oral history without an on-the-scene proponent. The coordinator of daily activities now spent most of her time documenting the social services rendered. No one had time to coach the teens when they had problems collecting oral histories or when interviews went poorly. The situation was nowhere near as promising as the program director or I envisioned.

In response to the circumstances, I met with the program director, and we agreed that I should change my role to more of a full participant. The basic program plans and goals were reasonable, but the students needed more guidance and encouragement to implement them. In collaboration with the participants, I developed additional strategies for collecting oral histories based on Haight and Webster's (1995) reminiscence research and suggestions for interviewing older adults (Thompson, 1988; Modell & Brodsky, 1994). The director reviewed and endorsed the use of theme question sheets and relevant historical artwork that I produced to encourage inquiry/ discussion, and the teens resumed their oral history interviews of the elders, gaining a familiarity with key events from the elders' past experiences. These became the essential elements of a *web site* that was created and based on the elders' lives. The web was comprised of a schematic arrangement of cultural themes, compositional ideas, and metaphors to form a collage. Four teams of two or three teens working in concert with one older adult formed a team, and each team developed and composed a collage combining painting with personal photos and memorabilia. Throughout the process, two days every week for seven months, I followed the teenagers and recorded the dialogue they exchanged with senior participants during oral history and studio art training, and during social service, oral history interviews, and art activities.

Despite the earlier misgivings of both young and old participants, they uniformly reported positive experiences at the halfway point and the conclusion of the program. Older adults shared stories of their lives and their neighborhood, and teenagers contributed their own personal culture and experience to their conversations. Many young people who had at first said the program was "boring" became more enthusiastic the longer they participated; at one point two young interviewers argued over who would have the privilege of interviewing the senior. All participants worked diligently on their collages, rarely distracted by the temptation to socialize with their

peers. Over time, some intergenerational relationships became almost familial. Some teenagers adopted certain seniors almost as foster grandparents. Affection was displayed in caring attitudes and behavior toward one another, frequent elective visits, and voluntary gestures of generosity, appreciation, and sharing. Older participants who experienced these types of relationship showed concern about the young students' lives, offered them food and gifts, and frequently told them how much they valued the time and interest spent with them visiting, shopping, interviewing, and working on their collage. The teenagers also showed concern about the welfare of their older companions, often telephoned or visited them voluntarily on weekends, and worked on the seniors' collages with diligence and care.

Caring relationships developing within this community enhanced art activities. Young students abandoned their tentative and unfocused approach to art making when praised by elders for their artistic skills. In the presence of elders, students settled down to their art project; distractions practically disappeared. Intergenerational relationships promoted a contextual approach to learning about artworks through the sharing of personal knowledge about history and culture, and provided a relaxed non-intimidating environment for art making. Through this sharing and the mutual respect it engendered, both young and old were empowered. Wiley (1989) asserts that empowerment occurs "as an attempt to resituate authority within the grasp of the individual" (p. 57).

Interactions between generations, especially during oral history and art making, contributed to a sense of community. The interactions became what Gablik (1991) has called "a medium of expression," through which a community emerged when seniors and teenagers exchanged and shared personal knowledge of life experiences. Community, as it emerged within this program, included a body of people who had mutual respect and empathy for one another and participated freely in a dialogue among different ethnicities, ages, and genders. Social service, oral history, and collage-making embodied the process of art education. The result was community.

This intergenerational art program transcended traditional, modernist approaches to art education. It created opportunity for both young and old to express themselves through dialogue and art making, during which they discovered commonalities and learned to respect and value differences. Art education, in this case, became the foundation of an educational community.

## Summation

The process portrayed above is an example of what Gablik (1991) describes as a "more participatory, socially interactive framework" (p. 7). This is in contrast to the modernist practice which has "kept art as a specialized pursuit devoid of practical aims and goals" (p. 7). Likewise, Hamblen's (1995) postmodern definition of art education, which valorizes the importance of the personal knowledge and the experience of non-experts, was eloquently illustrated during oral history and art making interactions during the Harlem art program. The process of art education was an ongoing dialogue between two generations during which educational and social implications emerged. The program's goal was not to produce professional artists but to develop community.

Crucial as these accomplishments were to the program's success, my own revelations emerged from what had not gone well. My ethnographic odyssey forced

me to broaden my vision of what art education might be in Harlem's multicultural, intergenerational setting. I realized that regardless of the rigor of a program's design or the research model, in practice, participants and circumstances can be unpredictable. When events change their course, the researcher must be prepared to adapt. Expectations may be at odds with events. Yet, in the end, new insights can originate in unexpected difficulties. Perhaps my greatest revelation was that my own view of art education had become so inclusive.

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# Section III

This section focuses on discussion of appropriate assessment methods as they relate to research that concentrates on multicultural and cross-cultural contexts.

CHAPTER 8

# Authentic Assessment Methods for Students from Diverse Populations

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Every process of evaluation or assessment presents questions about what to assess, how, by whom, and for what purpose. Teachers, administrators, and program evaluators may assess individual art products, student achievement over time, and/or program effectiveness. Assessments may also be used by researchers to gather basic data for generating knowledge. There has been, in recent years, an active interest by researchers to use methods that more adequately assess student progress and achievements across a wide variety of disciplines than do traditional standardized testing procedures. Assessment measures that focus on students acquiring knowledge and skills and solving authentic or 'realistic' problems, as they are solved in the world outside of schools, have come to be known as authentic assessments. Such assessments involve examination of processes as well as products of learning as students are given opportunities to engage in activities that are integrated, complex, and challenging.

## Authentic Assessment

Individual art products can be evaluated more equitably if flexible and personally constructed criteria are developed for assessment. Through sensitive assessment measures, achievement of students can be measured against their past achievements rather than against traditional, standardized norms or criteria and individual and group progress can be monitored in appropriate and meaningful ways. Evaluators must be aware of socially-constructed criteria they use for assessing progress and achievements of art programs at national levels as well as in local classrooms. Researchers seeking to generate knowledge about the effects of instructional approaches or students' understandings and interactions with art works and art-making activities must take student differences into account and utilize a broad array of authentic data gathering instruments. Information afforded through paper and pencil measures becomes richer, thicker, and more insightful when used in conjunction with interviews, journals, portfolios, and member-checks.

## Focus on Student Diversity

An important strength of authentic assessment is that it focuses on learners, rather than products, and this is particularly valuable for students from diverse populations. All students differ in their interests, learning styles, rates of learning, motivation, work habits, and personalities as well as their ethnicities, gender, and social classes. It is these measures of diversity that standardized approaches to assessment usually ignore. Students' special abilities in art and their diverse backgrounds should be taken into consideration when assessment measures are being developed and implemented.

Authentic assessment strategies are mainly derived from anthropological bases and use methods such as interviews, observations, audio and visual recordings, questionnaires, written and oral histories, journal and diary keeping, photography and filming, and tape recordings. These methods also can be used to identify and integrate students' sociocultural values and beliefs and those held by members of their communities that influence the students' understandings and creation of art works.

Several aspects of authentic assessments hold particular significance for students from diverse populations. While traditional assessment methods contain

embedded aspects of external power and control, authentic assessments require power-sharing that actively involves learners in determining the means, methods, criteria, and subjects to be assessed. Because authentic assessment is not so much done to, as it is done by learners, students' socially and culturally constructed understandings, individual goals, and unique strengths become integral to the assessment process. If properly devised, authentic assessments become an extension of a learning process in which a student can "get the 'wrong' answer and still learn something" (Gitomer, Grosh, & Price, 1992). Such assessments help students become reflective about their learning, cultivate skills of independent self-assessment, and result in an internal locus of control, or empowerment, for those whose classes, cultures, or ethnic heritages often are undermined by dominant Western culture.

## Issues for Program Evaluators

Researchers who employ authentic assessment measures need to adapt their strategies to meet individual student and community needs. Criteria for authentic assessment easily can become biased with respect to reflecting the background experiences and values of those who are responsible for conducting the assessment procedures. When creating authentic assessments, consideration should be given to a common set of criteria that define specific student performances and at the same time take into account unique characteristics of students from diverse backgrounds. If authentic assessment strategies are not sensitive to pluralistic issues, they may be used to reinforce positively only those students whose backgrounds, class, and abilities reflect the dominant Western culture, and concomitantly, reinforce negative stereotypes of those students who come from diverse, non-Western backgrounds in respect to cultures and classes.

With large-scale authentic assessments, a number of issues need to be considered so that the assessments are equitable and address the diverse needs of all concerned. If external evaluators are involved, there should be discussions about time spent in the field, where and how interviews and other data are collected, the nature of the assessment goals and how they match program goals, and the roles of internal and external evaluators. All assessment reports should be member-checked by those who are involved in a program's outcomes and local contexts in which learning takes place. Assessments should provide information about what was accomplished as well as what might have been done differently, and should address ways for improvement and reinforcement of what was successful (Zimmerman, 1999).

However, it would be a mistake simply to graft authentic assessments onto existing research structures. Adoption of authentic assessment as a research tool requires rethinking of relationships between researchers and subjects, data, and the community within which research is conducted. Such reorientation undermines the traditional autonomy of researchers, requiring that researchers and subjects become co-investigators as the nature and shape of the research instruments are negotiated rather than imposed. Goals of research should be broadened to include benefits for subjects, especially for studies conducted with ethnically diverse populations, to avoid cultural appropriations and misrepresentations in research reports. For those trained to use traditional research methodologies, adopting authentic assessments as data-gathering instruments will require retraining and experience (Marché, 1993).

## Project ARTS

Project ARTS (Arts for Rural Teachers and Students) provides an example of how authentic assessments were used at several levels to determine students' progress and individual achievements over time, as well as an art project's effectiveness. Project ARTS was a three year, federal research and development program designed to serve the needs of students from economically disadvantaged and ethnically diverse backgrounds, with high interest and abilities in the visual and performing arts.[1] The project was implemented in seven rural schools in three states: two schools in Indiana serving students with predominantly Scottish-Irish, German, and Appalachian heritages; two schools in New Mexico with students from Hispanic American and American Indian pueblo cultures; and three schools in South Carolina on the sea islands, home to African American people who created the Gullah language and culture.

At each of the seven schools, teachers who taught underserved populations first identified potentially high ability visual and performing arts students in grade three. In the next two years, local teachers, parents, artists, and interested community members, working with Project ARTS research staff, developed and implemented differentiated visual and performing arts curricula in the fourth and fifth grades for those previously-identified students. Finally, appropriate program and school-based assessment procedures were developed and implemented in the last year of the project.

It was a Project ARTS policy to avoid directive interventions into school climates and organizations, or into the nature of the arts offerings at each cooperating school. Teachers and school staffs, implementing the project in their schools, were encouraged to consider each local school population and the local community in making decisions about identification programs, curricula development, and assessment procedures. In Project ARTS, curriculum development and classroom assessments in art education were designed to encourage students to become active participants in their own learning, and engage parents and community members as active partners in this process.

Through locally developed, community-based arts curricula, students in Project ARTS schools were encouraged to learn about and value art in their own cultures; this served as a bridge to understanding art created in a variety of Western and non-Western contexts, past and present. Students were active learners in Project ARTS, creating their own responses to tasks, constructing solutions to problems, and presenting their work to audiences in public arenas (Armstrong, 1994; Herman, Aschbacher, & Winters, 1992; Marzano, Pickering, & McTighe,1993; Rudner & Boston, 1994; Zimmerman, 1994, 1997a, 1997b).

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1. Project ARTS was sponsored by the Javits Gifted and Talented Students' Education Program of the US Office of Education. The final project report and manual can be accessed through the ERIC data base (ED 419 762 and ED 419 765).

## Authentic Assessment Procedures

Most successful authentic assessment procedures, such as those used in Project ARTS, require collaboration between researchers, teachers, students, and local artists and other community members. However, the extent of such collaboration depends upon factors such as the local educational setting, nature and diversity of the student population, teachers' own philosophies and preferred teaching strategies, and local directives concerned with program content and administration. Authentic classroom assessments should be: (1) designed to support instruction, (2) teacher and student initiated, (3) adaptable to local contexts, (4) meaningful to students, and (5) structured to require tasks that have instructional value in and of themselves (Shepard,1989).

When conducting authentic assessment performance or exhibits, according to Wiggins (1989), self-assessment should play an important role and students should present their work and defend themselves publicly and orally to ensure that they have mastered the tasks at hand. A number of researchers have suggested that, when conducting authentic assessments, a variety of criteria be developed that use multiple strategies over a wide range of tasks so that a comprehensive view of student progress can be attained (Rudner & Boston, 1994; Zimmerman, 1992, 1997a, 1997b).

Project ARTS included both program assessments and individual classroom assessments of students' developing understandings, skills, and techniques in the arts. Sources included: (1) portfolios of unfinished work, written notes, sketches, diagrams, models, and final products; (2) peer critiques, self-evaluations, contracts, diary notes, and student journals describing how they developed their ideas, reflected on their art work, replied to teacher comments, and gathered sources for their ideas; (3) journal notes produced by the teacher; (4) video interviews featuring discussions with administrators, teachers, and students; (5) videotaped class sessions; (6) work produced by students in response to specific tasks; (7) teacher, student, and parent final program assessment forms; (8) group presentations and art exhibitions that were public affirmations of art learning; (9) and formative and final assessments by an external evaluator of the entire project and internal evaluators at each site. These sources of evidence have been recommended by many researchers such as Archbald & Newman (1988), Boughton (1995), Rudner & Boston (1994), Taylor (1991), and Zimmerman (1992b).

In addition to visual arts learning within studio experiences, projects emphasizing art criticism, art history, and aesthetics also were assessed authentically through audio or video-taped class sessions and written and oral reports about visits to artists' studios, museums, and galleries, and interviews with local artists (Archbald & Newman, 1991; Boughton, 1995). One of the goals of Project ARTS was that students learn to discuss their ideas in public arenas and present their work in local contexts to community members and other interested audiences. Their art learnings, therefore, were demonstrated through a wider range of abilities than if assessment was only based on the products of studio assignments.

When conducting authentic assessments for Project ARTS, a balance between students' own interests and those of teachers, parents, community members, and administrators was considered (Hausman, 1994). An important aspect of Project ARTS was that parents and community members were sources of evidence for student progress and achievements and were involved in assessment programs, so that they could learn about how and why assessments were conducted and could be

contributors to assessment programs in their local schools and communities.

Authentic assessment measures used in Project ARTS were sensitive to pluralistic issues and reinforced academic achievements and self-esteem of those students whose backgrounds did not reflect dominant cultures in the United States. The amount and kinds of resources available to Project ARTS students, who live in rural settings, were carefully considered. In the past, many art curricula and assessments were standardized, lacked relevance to local contexts, and involved abstract constructs and activities that were not connected to realities of the lives of students, parents, or community members.

## Conclusion

There is a popular myth in Western cultures of the individual artist working in isolation, without relationship to the historical, social, or religious/ spiritual contexts in which he or she lives. Sullivan (1993) and Dissanayake (1988), however, have called attention to the communal character of many art forms created by traditional artists, muralists, political groups, and members of local communities who have made use of the "participatory nature of artistic learning" (Sullivan, 1993, p. 11). Sullivan noted that something created in private and then made public takes on shared meaning.

All teachers and researchers should be aware of the different groups of people in the environments in which they teach or conduct research, what they value about art, and how they express their values. In the United States, there has been a recent influx of students from non-Western cultures who bring a rich history of art making from their cultural backgrounds that may, or may not, be continued into their new educational settings. There also are groups within the United States, such as Native Americans, Hispanic Americans, African Americans, and those of Appalachian/ European descent, whose art legacies date back many generations. Many of the art traditions of these groups are not compatible with Western fine art aesthetics, however, and they generally are excluded from art education curricula in the schools. When the artistic heritages of students, and those of their local communities, are incorporated into authentic assessments, researchers, students, parents, teachers, and community members can learn to value the traditions of their own cultures and those of others. Then, they can begin to take actions to ensure that assessments in local schools are responsive to concepts expressed in their cultures and understand what art is, how and why it is made, differences in human experiences, and the variety of contexts in which art is created and continues to be created.

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# Section IV

The purpose of this panel was to discuss and explore research issues, concepts, circumstances, and methods that affect the international community in art education. This event encouraged full audience participation in the program in order to determine which issues were most significant to international research concerns.This section sets forth a summary of the format developed by Sharon D. La Pierre. Panel participants included Ana Mae Barbosa (Brazil), **Kit Grauer (Canada, Panel Moderator)**, Sharon D. La Pierre (Colorado), Mary Stokrocki (Arizona), Bernard Young (Arizona), and Enid Zimmerman (Indiana).

CHAPTER 9

# Panel Discussion on International Research Issues and Concerns: Format and Problem Scenerios

**Panel Discussion Format**

- The moderator introduces herself/himself.
- The moderator introduces panel members or has each member give a short sketch of himself/herself.
- The moderator reads each problem scenerio from the podium. A list of questions follows each of these problem statements and should also be read aloud, as well. A copy of these statements are given to the audience when entering and each panel member prepares a three to four minute presentation on one specific question for each problem scenario that was assigned previously. Sitting in place at the tables, each panel member answers this one question in detail. The moderator continues to moderate at the podium when appropriate.
- The question is read again by the moderator before each panel member talks.
- After all of the panel members have taken a turn answering one of the assigned questions for a specific problem statement scenario, the moderator opens the discussion to the audience. Comments or questions may be directed to a particular individual or topic/title to the entire panel. All questions asked should be repeated by the moderator.
- At the close of panel discussion, a short summary of major points or concerns should be voiced by the moderator as a summation.
- Audience and panel are thanked for participation by moderator.

***NOTE:*** The panel process and problem statement formats have been designed by Sharon D. La Pierre. Scenario #1 was written by Sharon D. La Pierre and Scenario #2 was written by Kit Grauer. The format process is copyrighted and part of a method used to get at issues in a collaborative setting instead of the usual talk and listen approach. It was developed for a conference in Denver, Colorado (1990), *Using the Arts As An Educational Model for High Risk Individuals.* (ERIC Document Reproduction Service No. ED 329 495)

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## Problem Scenerio I

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In the late 1970's and early 1980's, the People's Republic of China was in the process of opening its doors to foreign travel, research professionals from universities, and new trade possibilities. Because the country had been through such turbulent past decades, it was uncertain as to what policies would be enforced and what would be expected in such a large communistic country when visitors descended on its shores. It was also uncertain as to what things foreign visitors would expect to see and experience. Many foreign and native Chinese people had lost their lives in the restrictive events of the previous years and the world was not yet familiar nor aware

of the implications and the extent of such practices. The main concern at the time for the United States was to allow interactive travel and research within China. Many young doctoral students from all over the world descended on China to study its conditions and the effects these circumstances had on its people and country as a whole. Students were confronted with such issues as poverty, hunger, infanticide, women's issues and birth control, and a system so closed that they often were followed and searched in an attempt to confine their activities.

Many researchers found that they had to distribute their works in Hong Kong through alternative sources instead of professional journals. They also found that for diplomatic reasons their universities or institutions were not supportive of their findings that were presented in such an outspoken manner (La Pierre, 1984; Lo & Kinderman, 1980). At the time, many journals would not publish their research and findings. One case in point was Steven W. Mosher (1983), a cultural anthropologist from Stanford University, who was working on his doctorate. Stanford was outraged that he appeared not to respect cultural situations and his findings were brutally honest in regard to the rural conditions of the Chinese. He attempted to uncover what he saw when living in a Chinese village. He documented and revealed their inner-most feelings from his daily chronicles of the people he was studying and what previous political conditions of China had imposed on their lives. His conclusions shocked the research world and he was banned from continuing his university studies after the Chinese classified him as a "foreign spy." Eventually, his conclusions were substantiated (see Butterfield, 1982) by many other sources that began to show a pattern of political behavior.

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## Questions

**1.** Should researchers report honest findings in such politically sensitive situations? Why or why not?

**2.** Should researchers attempt to go outside the professional mainstream to publish works that may present conclusions that will not be accepted or understood for sometime within the professional community because they may jeopardize future research possibilies? Why or why not?

**3.** What parallel can be drawn between this problem scenario and the conditions of Native Americans in the late 1800's?

**4.** What are implications of this scenario for art education researchers?


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Seminar Series for Research in Multicultural and Cross-Cultural Issues, Arizona State University, Tempe, Arizona

# Problem Scenerio II

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Over twenty years ago, Elliot Eisner (1979) warned of problems of conceptualizing, implementing, and interpreting cross-cultural research in art education. At that time, little cross-cultural research was being done. Much recent activity around the world in curriculum development and research in art education looks to established paradigms and curriculum from the Western tradition and predominately a North American perspective. International experts are asked to lead research and curriculum development groups in countries where they have no context for the cultural traditions of that group. The International Society for Education Through Art (InSEA) has attempted to establish research guidelines (Boughton, 1995). However, many of the issues identified by Eisner are still of concern. Prior to the InSEA Congress in Lagos, Nigeria, for example, a special session was devoted to teaching about research paradigms and sessions were promoted on training participants in research methodologies. Questions and phenmomena worth attending to as research questions and the concepts and theories being employed were all value driven. The greater the differences between Nigeria and other cultures, the greater the likelihood that differences in meaning would occur. Many American and Canadian art educators have been part of curriculum and research development initiatives such as the one in Lagos, Nigeria, as well as in Asia, Southeast Asia, Eastern Europe and Latin America. Although there is a growing understanding that respect for alternate traditions and context is important, the issue of providing information and knowledge or promoting a particular "world view" is an issue that has to be faced.

One recent example that highlights some of the difficulties was a curriculum project on developing an elementary art curriculum in Laos, Cambodia, and Vietnam. The project was initiated in South East Asia and partially funded by the Canadian International Development Agency. Because of the particular configuration of agencies, the session leaders were from Canada, Thailand, and the Philippines and resource materials were predominately American and participants were Ministry of Education and Fine Arts professors from the three participating countries. Although there was a conscious effort on the part of all the participants to be aware of and sensitive to the particular cultural contexts of each country, it was obvious that there were serious gaps in knowledge on all sides. The most difficult problem was one of language. As the common language of the group was English, that became the language in which the work and discussions were conducted. Clearly, even translatable concepts did not necessarily have shared meaning or value. A second difficulty was the view by many participants that there was an international standard that all countries should attempt to emulate. Discussions of internationalism versus country-specific response were especially cogent when discussing issues such as: multiculturalism or cultural pluralism, modernist and post modernist perspectives,and gender.

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## Questions

**1.** When does dissemination of knowledge become cultural imperialism, and what is cultural imperialism in regard to research methods and issues?
**2.** Is there a difference between research methods and methodologies commonly used in North America and those used in other countries? What role does context play in regard to research methods and methodologies? (For example, scientific research methods used in medicine define a cause and effect relationship that may determine how to treat a particular disease. How is this type of research standard different from educational research methods?)
**3.** Are there international research standards for art education and should organizations such as InSEA be promoting such research standards?
**4.** What are implications for art education researchers and curriculum experts in regard to research standards and culture?

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